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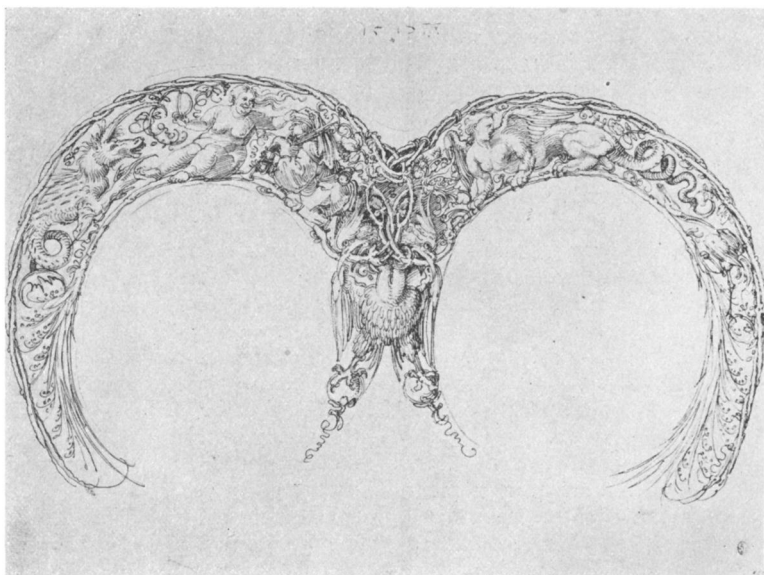
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SKETCH FOR DECORATION OF ARMOR
BY ALBRECHT DÜRER

EARLY DRAWINGS FROM THE COLLECTION OF J. P. MORGAN

IT was at first proposed to have but a single exhibition of these drawings, but no satisfactory idea of the extent and richness of the collection could be obtained by means of the few works which it is possible to show at one time. Consequently, with Mr. Morgan's hearty approval, the plan of a series of exhibitions was decided upon and these exhibitions (of which there will probably be four) will be displayed successively in Gallery 25, during the season. Even under these conditions the task of selection has been a difficult one, so plentiful is the material. The Fairfax Murray Collection, which Mr. Morgan acquired a few years ago, alone contains upward of twenty-five hundred examples¹ and besides these there are many others, gathered during a number of years from various sources.

The first group is now on exhibition and

¹Two hundred and ninety-two of these are named and reproduced in *A Selection from the Collection of Drawings formed by C. Fairfax Murray*, privately printed, London, 1905.

comprises the older drawings. It includes the few works of the late fourteenth century, the fifteenth century productions, and most of those of the sixteenth century. The classification being by epochs, various nations are represented, Italian as well as Northern. There are also some illuminations—several remarkable pages from a fourteenth century Italian antiphonary and three sketch books.

Most of these drawings are executed with the pen and a brown ink called bistre (which in the earlier days was a solution of old iron in vinegar), often with the addition of washes of the same ink diluted, applied with the brush. Of the favorite medium of the Italian artists of the fifteenth century, the silver point, there are only a few examples, but these are of great beauty. The figure of a female saint by Sano di Pietro, the studies of drapery by Filippino Lippi, and the head of Saint Lawrence by Perugino are done in this manner. The silver point was used pretty much as the lead pencil is nowadays, but the material on which the drawing was to be made was first coated with a preparation of lead white, and to this color was often added, giving



JUDITH AND HOLOFERNES
BY
FRANCESCO FRANZIA



AGONY IN THE GARDEN
BY
RAPHAEL

the familiar delicately tinted grounds of lavender, green, blue, or gray. Chinese white for the high lights was generally used with this method. Black or red chalk is also a frequent medium, particularly in the sixteenth century, when the use of the silver point was gradually superseded, and at all times drawings have been made with ink or water-color applied with the brush.

The oldest works now shown are five pages from an illuminated choir book, which date from the third quarter of the fourteenth century. Judging from the reproductions of the antiphonary preserved in the Collegiata at San Gimignano, I should say that these pages have a relationship to that famous work, which on the authority of Venturi¹ is by a pupil of Nicolo di ser Sozzo of Siena, the illuminator of the *Calceffo dell'Assunta* in the State Archives in that city.

Of somewhat later time is the project for the decoration of a lunette, the Martyrdom of a Saint, ascribed to the School of Giotto. Near it hangs a pen drawing attributed to Spinello Aretino, a pope giving audience, which Fairfax Murray finds similar to Spinello's fresco in the Palazzo Comunale in Siena where Pope Alexander addresses the prostrate Barbarossa. There is an almost obliterated inscription on this sheet which on the same authority reads: *papa alesandro udendo emiracoli di sco tomaso da contorbio si lo cantilizzo*. The last word is particularly illegible. Dr. Joseph Martini reads it *canonizòe*. The translation then would be: Pope Alexander, hearing of the miracles of Saint Thomas of Canterbury, canonized him in this manner.²

With these drawings should be considered the very curious sketch book of the late fourteenth century, probably by a Lombard artist. It consists of eight sheets of vellum folded to make sixteen pages and is protected by a tooled crimson morocco case of late sixteenth century workmanship. These drawings are of every-day scenes, hunts, grotesques, and animals, in the de-

lineation of which the artist shows vigor and observation.

The four sketches by Michelangelo are apparently studies for the David and Goliath in one of the pendentives in the Sistine ceiling. They have a similarity to the sheet of drawings of Samson slaying the Philistines, in the University of Oxford Collection. A sheet of extreme interest to specialists is the *Fall of the Giants*, by Benvenuto Cellini, a design for one of the chiseled silver plaques in the Vatican. The attribution of these plaques to Benvenuto is not certain, but it is pretty generally accepted. The drawing in question seems without doubt to be the sketch for the relief. The figures in both have the same peculiarities of form and expression and the poses of the figures of the gods are similar, as far as these are completed in the drawing, though the giants are quite different. A part of the composition is suggested in faint chalk lines. On the reverse are two figures and the study for a stem of a cup. Here are written the words *tre varie* in a writing which corresponds to the writing in those pages of the autobiography which are acknowledged to be in Benvenuto's hand. The sketch book by Cellini, which will be noted in another issue of the BULLETIN, furnishes most important material for the study of this much-discussed question. On one of its pages there is a specimen of writing, which to an unpractised eye is the same as that of the drawing and of the sheets of the autobiography.

There are several drawings in the collection attributed to Raphael, of which two are exhibited. One is a brilliant pen and ink sketch of a man carrying a huge vase on his shoulder. The other is a drawing, pricked for transferring, representing the Agony in the Garden. This is seemingly the drawing for one of the panels of the predella which was once a part of the Colonna Raphael, the main picture and lunette of which are now on exhibition in the Gallery of Loan Exhibitions. The panel for which the drawing was made is in the possession of the Baroness Burdett-Coutts.³

The large cartoon of the Holy Family is

³One section of this predella is in America — the Pietà, which belongs to Mrs. John L. Gardner.

¹A. Venturi, *Storia dell'arte Italiana*, Vol. V, pp. 1031 ff.

²Saint Thomas of Canterbury was canonized by Pope Alexander III in 1173.

by a Lombard artist in the close following of Leonardo. By another pupil of Leonardo, Cesare da Sesto, are a number of drawings, bound together in a binding of the early part of the last century. They are apparently from a sketch book which the artist carried with him to Rome, as the drawings bear witness, many being copied from or inspired by famous figures in the Stanze and the Sistine Chapel. The pretty but rather monotonous talent of da Sesto is admirably revealed in these studies.

Of the number of works by Parmigiano which the collection comprises, four of excellent quality are shown. The Venetian school is represented by a few drawings of extreme interest, of which the earliest is *Christ Blessing* by Vivarini, and a noble head by Carpaccio comes next. By Domenico Campagnola are three examples, of which two are romantic landscapes with subordinated figures, the class of painting in which he was one of the innovators, and which has proved so rich a heritage to modern art.

There are three examples which show the influence of Andrea Mantegna, two by Francesco Francia, a highly finished *Judith* and *Holofernes* on vellum, and a *Sacrifice*, which is not so delicately carried out. The *Drunkenness of Noah* by Bartolomeo Montagna is notable on account of the suggestion of color which the artist has achieved with washes of faint purple over the drawing in bistre. It is also on vellum. The Italian drawings cannot be passed over without

reference to the naturalistic scene of the interior of a wine shop, ascribed to Pisanello. It gives curious and interesting details of the manners of the time, a thing which Italian artists rarely condescend to do.

The Northern drawings are not so numerous. There is an exquisite figure of Christ, a brush drawing on vellum ascribed to Petrus Christus, a few other drawings of

the Flemish painters, and several by the Germans, including a profile of Henry Howard, Earl of Surrey, by Holbein. The exceptional group of eight works by Dürer would alone make the collection a remarkable one. One of these is a drawing of Adam and Eve made for the engraving. It is dated 1504 and at the time of the publication of Lippman's catalogue was in the possession of Ritter von Lanna at Prague. Another is a study on gray paper of a man kneeling, dated 1506, from the Holford Collection. There is also the head of a man in profile in which the proportions are



FEMALE SAINT
BY SANO DI PIETRO

worked out according to the artist's canon, as is shown in the geometrical pattern on the reverse; also a study of nude figures—a man on horseback carrying off a woman. The four remaining Dürer's are from the Murray Collection. One is for the decoration of a room, consisting of painted arches and medallions, showing *Susannah at the Bath* in one, *Samson and Delilah* in another, and in the third a fantastic subject of a lady with a whip in her hand, sitting on the

back of a prostrate sage. Another sketch is the study of a decoration for armor, of a series of which the Berlin print room has two examples. The third is a drawing of figures labeled with their nationalities standing beside caparisoned horses. This bears the date 1517. The last is a small unsigned study of a rhinoceros.

Every drawing in the exhibition should be commented upon, either on account of its beauty and excellence or the interest which attaches to it from historical or scientific reasons. Owing to lack of time and space only these few can be mentioned here. The exhibition will continue for two months.

B. B.

EARLY AMERICAN SILVER

HON. A. T. Clearwater has made a number of notable additions to his collection of early American silver which he has lent to the Museum. Among these are the following:

A tankard by Samuel Vernon, one of the most prominent silversmiths of the early Colonial period, who was born in 1683 and died in 1737, and who made silver at Newport, Rhode Island. The merchants of Newport from 1726 to the commencement of the War of the Revolution, possessing more capital than those of the City of New York at the same date, were more liberal patrons of substantial silver work. This tankard originally came out of the Vernon House between May and Clark Streets at Newport, where Washington stayed during his visit to that place, and where also the Marquis Lafayette had his headquarters. The tankard is $6\frac{1}{2}$ inches high, with a stepped lid, flat top, and scroll handle. It weighs 24 ounces, 10 pennyweights. It is inscribed I. W. in block letters on the handle, and marked S. V., fleur-de-lis below in a heart, to the left of the handle and on top of the lid.

Two trencher salts by John Cony, the eminently prosperous silversmith of Boston, born 1655, died 1722, who probably learned his trade from his brother-in-law Jeremiah Dummer. They both married sisters by the name of Atwater. Cony was a member of the Second Church of Boston,

and one of the subscribers toward the erection of King's Chapel in 1689. He is credited with engraving the plates for the first paper money used in America, and made the splendid loving cup given to Harvard College in 1701 by Lieutenant Governor Stoughton, the presiding justice in the trial of the Salem witches. These salts measure $3\frac{1}{2}$ inches on the base, $2\frac{5}{8}$ inches on the top; they are $1\frac{5}{8}$ inches high, and weigh together 12 ounces, 10 pennyweights. A chased band surrounds the gilded basin. Marked, I. C., crowned, and a coney below in a shaped shield, which was the mark adopted by Cony in humorous allusion to his own name.

A beautiful bowl made by Ephraim Brasher, whose name appears in the New York Directory, 1786-1805. He was a member of the Gold and Silversmiths' Society of this City, and made the die for the famous doubloon known by his name. The bowl stands on a base, is $7\frac{7}{8}$ inches in diameter, $3\frac{5}{8}$ inches high, and weighs 17 ounces, 15 pennyweights. It is marked on the bottom Brasher in a rectangle, E + B, N. York, also E. B. twice in a rectangle.

A porringer by William Swan, born at Worcester, Massachusetts, 1715, died 1774. A noted silversmith, who made the loving cup which was presented by the Province of the Massachusetts Bay to Governor Pickman, 1749, and which now belongs to the Essex Institute of Salem. The porringer is $5\frac{1}{8}$ inches in diameter, 2 inches high, weighs 9 ounces, 5 pennyweights, is inscribed on the handle ^TW.F. in rude block

letters, and is marked Swan in script in the peculiar oval cartouche adopted by Swan.

A can made by Jonathan Otis, who was born at Newport, Rhode Island, in 1720 and died in 1791. He married Catharine Coggeshall in 1745. When the British captured Newport, Otis moved his residence to Middletown, Connecticut, where in spite of his age he was active on committees for the aid of those Rhode Islanders made destitute by the war. The can has a beautiful scroll handle, weighs 12 ounces, 10 pennyweights, and is marked Otis in a rectangle to the left